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Long, Basil S.

John Laporte, landscape painter
and etcher.

P.La Cave.

WALKER'S QUARTERLY

JOHN LAPORTE

LANDSCAPE PAINTER AND ETCHER

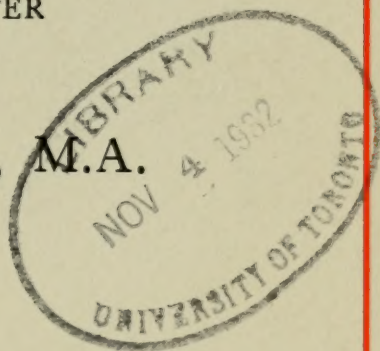
Born 1761. Died 1839.

P. LA CAVE

LANDSCAPE PAINTER

BY

BASIL S. LONG, M.A.



BY APPOINTMENT

ack'd to

WALKER'S GALLERIES

118, NEW BOND STREET

LONDON, W. 1

PRICE 2/6 NETT



Size 15 x 14 ins.

WOOLDHAM FERRY, NEAR ROCHESTER, KENT
By JOHN LAPORTE

WALKER'S QUARTERLY

No. 8

JULY, 1922

JOHN LAPORTE

LANDSCAPE PAINTER AND ETCHER

Born 1761.

Died 1839.

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PUBLISHED AT
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LONDON, W. 1

JOHN LAPORTE

Landscape Painter and Etcher

THE published accounts¹ give very few details concerning John Laporte, and, as will be shown later, one of the chief statements they contain is erroneous.

All agree that he was born in 1761.² Who his parents were and where they lived are facts which seem to have been completely forgotten. His name is probably a sufficient indication that he was of French origin, and even if he was not born in France, it is not unlikely that he was brought up in a French-speaking milieu, for expressions occur in his letters which seem to indicate that even when he had reached the age of 47, English was still something of a foreign tongue to him. Thus he says, "I . . . inclose the letter . . . which I received . . . this week — on a request to present it, etc."; again, "I here transmit . . . a list of the number of drawings . . . with *there external* measurement *nearly*"; again,

¹ E.g., those in Redgrave and Bryan's dictionaries, and in the *Dictionary of National Biography*.

² Redgrave says he died in 1839 aged 78; the others that he was born in 1761.

“I have to request the Gentlemen will receive my *voice* upon the election of Officers *in the following sentiments.*” I have employed italics to emphasise Laporte’s peculiarities of style and spelling. His use of the word “voice” for “vote” has a particularly Gallic sound.

If, however, Laporte was of French birth, he was not necessarily born in France. In the 18th century many of the leading cities of Europe — Stockholm, Amsterdam, London, Dublin, etc.—as well as smaller towns, contained colonies of Frenchmen, most of whom had emigrated for religious reasons, especially after the Revocation of the Edict of Nantes (1685). These colonies were very clannish, and supported their own religious and educational institutions—for instance, there were three French churches and a French cemetery in Dublin; London had several Huguenot churches (11 out of 31 still remained in 1782), a French hospital, and Huguenot schools, at one of which Edward Edwards, A.R.A., was a pupil. A child of French parents belonging to one of these colonies was consequently brought up in a semi-French atmosphere, and Laporte’s faulty English, if it proves his French descent, may not indicate that he was actually born in France.

There is one reason, not at all conclusive, for suggesting that his parents may have resided

in Dublin. The French colony in the Irish capital both harboured and produced not a few artists.¹ Among those born of Huguenot parents in Dublin were the two brothers, John James Barralet (1747-1815) and John Melchior Barralet (*fl.* 1774-1787), both of whom were drawing-masters and painted landscapes. John Melchior removed to London, where he no doubt got in touch with the local Huguenots. Now Laporte's earliest known address, given in the Royal Academy catalogue for 1779, is "at Mr. Barralet's, No. 3, Orange-street, Leicester-Fields." This was the address of J. M. Barralet. Laporte had exhibited in the previous year as an "Honorary Exhibitor," but the catalogue gives no address. If Laporte came from Dublin, what would be more natural than that he should reside at first with a compatriot whom he had known at home? The fondness which Laporte showed, as we shall

¹ Such as Daniel Cornelius de Beaufort, who became Rector of Clonemagh, and died in 1788; Anthony Beaupré (*fl.* 1764-1783), a sculptor; Gabriel Béranger (1729-1817), a landscape draughtsman, born of Huguenot parentage at Rotterdam, who went to Dublin in 1750; William Bertrand, who taught drawing in Dublin about 1765; James Mannin (*d.* 1779), who settled at Dublin before 1746, and painted landscapes and flowers; Peter Mequignon (1768-1826), a portrait painter, whose father, a French cook, went to Ireland in 1767; Daniel Pomarède (*fl.* 1742-1765) and Henry Seguin, engravers, who belonged to Huguenot families of Dublin; Charles Praval (*d.* 1789), a French drawing-master who went to Dublin in 1773; Augustin Berville (*fl.* 1754-1759) and B. Cramillion (*fl.* 1755-1772), French sculptors in Dublin; Lesac, a portrait painter, who went to Dublin in 1730, and others.

see later, for Irish views can hardly be counted as an additional reason for suggesting an Irish origin. Several of his contemporaries, of course, such as Paul Sandby and William Pars, also exhibited Irish landscapes without having any natural connection with Ireland.

Nothing is known of Laporte's activities during his early years. It may safely be assumed that he received instruction from Barralet, and it is not difficult to find affinities of composition and technique in Laporte's *Conway Castle* and Barralet's *All Saints' Church and the Archbishop's Palace, Maidstone* (1776), both in the Victoria and Albert Museum. In 1780-83 Laporte did not exhibit, and when he reappears in 1784 he is no longer with Barralet. Probably he had by then set up on his own account as a drawing-master. The following is a list of his addresses :

- | | |
|------------|--------------------------------------------------------------------|
| 1779. | At Mr. (J. M.) Barralet's, No. 3, Orange Street, Leicester Fields. |
| 1784. | 28, Greek Street, Soho. |
| 1785. | 18, Tottenham Court Road. |
| 1786. | 14, Frith Street, Soho. |
| 1787. | 14, Frith Street, Soho, and Rochester, Kent. |
| 1788. | 2, Clayton Place, Kennington Road. |
| 1789-1793. | 4, Gresse Street, Rathbone Place. |
| 1794-1800. | 34, Thornhaugh Street, Bedford Square. |
| 1802-1829. | 21, Winchester Row, Edgware Road. |
| 1830-1832. | 99, Albany Street, Regent's Park. |
| 1835. | 16, Upper George Street, Bryanston Square. |

The Soho, Tottenham Court Road and Rathbone Place addresses were all in a neighbourhood thickly dotted with the abodes of artists, as can easily be seen by consulting the lists of addresses in the old catalogues of the Royal Academy. At 14, Frith Street there lived at the same time as Laporte a modeller of portraits in wax named J. Henderson. Who he was is not recorded, but he was an "Honorary Exhibitor" at the Royal Academy, and therefore presumably not a professional artist. Possibly he may have been identical with John Henderson, the collector and amateur artist. The latter, who patronised Turner and Girtin, subsequently lived in the Adelphi, one or two doors from Dr. Monro, of whom more later. At No. 4 Gresse Street also, Laporte shared his abode with another artist, John Hassell, who was living there in 1792 and 1793. Hassell, who died in 1825, was a water-colour painter and drawing-master who supplemented his income by writing topographical works and technical treatises. Among the latter were *The Speculum or Art of Drawing in Water-Colours*, *A Practical Treatise on the Art of Etching*, and *Calcographia, or the Art of Multiplying . . . Drawings*. He was a friend of George Morland, whose life he wrote.

In 1790 Hassell published his *Tour of the Isle of Wight*, relating a journey taken with a

companion in 1789. It is a mildly entertaining description of scenery and country seats, interspersed with oval tinted aquatints in imitation of the Rev. William Gilpin's well-known illustrations to his topographical works which were then appearing. In the course of their tour, Hassell and his friend reach Alum Bay (*pp.* 157-9) :—

“As we descended the road, a horse, tied to a bush, obstructed our progress. Supposing it to belong to some visitor, like ourselves, of these picturesque scenes, who, finding the hill too steep, and the road too rugged, to ride down with safety, had dismounted and walked down, we followed the example he had set us:—but what was our surprise when, coming up with the owner of the horse, we recognised him to be my worthy friend, Mr. La Porte, a very ingenious artist!

“Before our arrival, this gentleman had ransacked the spot; and did not hesitate to pronounce the sight equal to any he had ever seen, either in or out of the island we were upon. As from the nature of our plan, our specimens of this place must fall very far short of the numberless beauties it exhibits, for a more extensive representation of them we will beg leave to refer our readers to the works of the before-mentioned artist; from whose chaste

and correct pencil every beauty, justly and pleasingly delineated, may be expected; and, from his rapturous exclamations when on the spot, we are not without hopes that the next exhibition of the Royal Academy will be graced with them (p. 171) Having mounted our horses, and being joined by the gentleman we had accidentally fallen in with, we sat out with a design to ascend the downs of Freshwater; but missing the road, we attempted to climb the mountain"—a project they failed to execute. It is not clear from Hassell's account during how much of the remainder of the tour Laporte continued with him and his companion.

In the following year both Hassell and Laporte exhibited views of the Isle of Wight at the Royal Academy. In 1792 Laporte drew an illustration for Hassell's *Picturesque Guide to Bath, etc.* (see p. 16), and it is possible that in the same year the two friends travelled together in Wales, for both exhibited Welsh views in 1793, including scenes at or near Dolgelly; in 1797 again they both contributed Welsh subjects to the Royal Academy exhibition.

Henry Barnard Chalon (1770-1849) and W. F. Wells (1762-1836) were probably friends of Laporte (see pages 23 and 20), and a few doors from Laporte lived two other artists, W. Jeffrey

or Jeffray, at 18, Gresse Street (1788-9), and J. Phillips at No. 15 (1791).

Of Laporte's *clientèle* we know but little. In 1787 he was not improbably teaching at Rochester, as his address shows that he made a stay there in that year. Possibly he may at Rochester or Chatham have made the acquaintance of a Captain Vandeput, of the Navy. It was at the instance of the latter that Dr. Thomas Monro (1759-1833), became acquainted¹ with Laporte, who is recorded to have given him lessons in drawing.

Dr. Monro², who resided on the Adelphi Terrace, was an eminent collector and intelligent connoisseur, who had an enthusiastic love for graphic art generally, but more especially for water-colour drawing. He was intimately acquainted with Richard Wilson, William Marlow, Gainsborough, Paul Sandby, Michael Angelo Rooker, Thomas Hearne, J. R. Cozens, and others eminent in the study of landscape, and at his select winter evening conversazioni these and other distinguished artists and amateurs enjoyed much intellectual and friendly intercourse. He possessed a considerable number of the most valuable sketches by

¹ Farington's *Diary*, 5th July, 1803, in the *Morning Post*, 22nd June, 1922.

² This paragraph is partly quoted from the *Library of the Fine Arts*, III., 1832, p. 310.

Gainsborough; he had, moreover, many of the finest drawings by Sandby, Hearne, Rooker, Cozens, and others, which constituted the best collection of works in water-colours of his time. Dr. Monro threw open his collection for the improvement of certain young artists, amongst whom were Girtin, Turner, Varley, Thomas Underwood, Edridge, Francia, and others, who attended his house on certain evenings, and made drawings for their patron in return for refreshment and a small remuneration.

Doctor Monro purchased drawings from Laporte, as he told Joseph Farington, to the value of £500 or £600. In the Doctor's own drawings, though they seem to show the preponderating influence of Gainsborough, there are sometimes points of similarity to the manner of Laporte. The latter continued his relations with the Monros for many years.

The diaries of Henry Monro, the doctor's son, contain the following entries¹:—

27th May, 1808. "M^r Laporte dined (at Dr. Monro's) with Mess^{rs} Hearne & Edridge."²

14th June, 1809. "Dined at M^r Laporte's. Pap.³ came there in gig about 6."

¹ Quoted with the kind consent of Mr. F. D. How, whose forthcoming work on *Dr. Thomas Monro and his Circle* will contain a large portion of these diaries.

² Thomas Hearne (1744-1817) and Henry Edridge, A.R.A. (1769-1821), the water-colour painters.

³ This refers to Dr. Monro.

24th Dec., 1809. "Mr Henderson¹ came and admired Leporte's (*sic*) Gainsborough."²

4th Feb., 1813." Mr Laporte dined and saw my and some of P's drawings."

Laporte is also mentioned 17th May, 1810, and 11th January, 1814, as dining, and in March, 1812, June, September and November, 1813, probably also as dining with or as being called upon by Henry Monro.

The drawing-master of the last quarter of the 18th century and the beginning of the 19th century—and he was legion—had two main sources of income, viz., the sale of his drawings, and his fees for tuition, to which several practitioners added a third, viz., the sale to their pupils of drawing books, prints and drawing materials. There is little evidence as to the amounts derived by the artists from the first source, though it seems to have been a profitable one for Laporte. As to the second, it enabled a drawing-master with a good *clientèle* to make a very passable living in spite of competition, such was the passion among the better classes for the polite accomplishment of water-colour drawing. It is probable that Laporte's French or semi-French nationality was not unfavourable to his success in this direction, for the art of drawing

¹ John Henderson, referred to above (p. 7).

² This presumably refers to Wells and Laporte's collection of etchings after Gainsborough (*see* p. 18).

landscape came from abroad and an artist of foreign origin consequently had a certain natural prestige. The earliest drawing-masters who had a real vogue in this country were foreigners or of foreign descent, *e.g.*, Jean Pillement (1728 ? -1808 ?), who taught his pupils to draw with pencil and black chalk ; Joseph Goupy (*d.* 1763) whose method was largely that of body-colours ; J. B. C. Chatelain (1710 ?-1771 ?), who washed his black chalk sketches with bistre and Indian ink and hatched them with chalk. These were followed by a host of other foreigners who inculcated Continental methods and prepared the way for the development of the great English school of landscape. James Holmes (1777-1860) increased his fee for teaching water-colour painting from one to two guineas an hour, but still received many requests for instruction.¹ John Glover used sometimes to go to a house for a day, for which he received two guineas—his fee is even said to have reached five guineas for a day's tuition.² Laporte's prices are not known, but it is reasonable to suppose that he earned several hundred pounds a year by tuition alone.

As to the third source of income, Laporte produced nine series of plates for the use of his pupils, and doubtless for sale also to the general public. The first of these was issued on

¹ A. T. Story, *James Holmes and John Varley*, 1894, p. 12.

² Farington's Diary, 20th June, 1805, in the *Morning Post*, 8th Sept., 1922.

1st May, 1798, and the last on 18th April, 1801 ; each contained four plates, except the 7th series, which comprised twenty-four plates. All were apparently drawn and engraved by Laporte,¹ and were published by T. Simpson, of St. Paul's Churchyard, and Darling and Thompson (afterwards J. P. Thompson) of Great Newport Street. They are mostly soft-ground etchings, but include a few aquatints, etc. They illustrate methods of drawing different kinds of tree-trunks, branches and foliage, plants and bushes, rocks, bridges, fences, gates, castles and ecclesiastical ruins, churches, barns and mills, and show how to indicate various materials used in building, etc. The eighth and ninth series illustrate the processes of sketching landscapes of eight varieties : some of these landscapes are excellent compositions. The seventh series, of twenty-four plates (1800), is devoted entirely to trees. James Roberts, in his *Introductory Lessons . . . for . . . Painting in Water-Colours*, published in the same year, describes these tree studies as "characterized with taste and truth," and remarks that if Laporte "had superadded a few of his excellent rules, his work would have been still more useful." The series of trees may be compared with publications of a similar nature by La Cave (*see* p. 62), John

¹ A few of the plates do not bear the artist's name.

Powell, William Delamotte (*Forest Trees*, 1804, and *Forest Scenery*, 1806), John Varley (1818-19), H. W. Burgess (*Eidodendron*, 1827, and *Studies of Trees*, 1828 and 1837), and A. Aglio (*Studies of Various Trees, etc.*, 1831). W. M. Craig's *Complete Instructor in Drawing*, 1806, a series of soft-ground etchings of buildings, trees, etc., is a smaller collection of much the same character as Laporte's. The latter's work and most of the others can be seen at the Victoria and Albert Museum, either in the Library or the print room.

Before 1789, the subjects of Laporte's exhibited works suggest that he did not travel farther afield than Kent, as they are restricted to London and neighbouring counties. He was doubtless hard at work at his profession, and perhaps time, money, or inclination were lacking to enable him to visit remoter parts of the country. However, as we have seen, in 1789 he went to the Isle of Wight. In 1790, he undertook a tour to the Lake District, which had been "discovered" by P. J. De Louthembourg (1740-1812) and the Rev. William Gilpin (1724-1804). His sketch-book for this year, catalogued at the British Museum, shows that he visited most of the favourite localities, such as Windermere, Derwentwater, Ullswater and Grasmere; and the Royal Academy catalogues for 1791-1793 reflect the results of this and

possibly other tours. In view of the quotation from Hassell above, we must imagine him as performing many, at least, of his journeys on horseback. In the summer of 1792, like J. C. Ibbetson, he drew one of the subjects aquatinted in John Hassell's *Picturesque Guide to Bath, Bristol Hot-Wells, the River Avon and the adjacent Country* (1793), the remaining fourteen drawings being executed by Hassell himself. In the same year he probably made his first visit to Wales, for subjects from that country appear among his exhibits in 1793-1795. In 1795, he seems to have gone still farther afield, for he contributed Irish landscapes to the Academy for the next seven years. It is probable that this prolonged series of views of Ireland indicates more than one visit to that country; in any case, it is certain that Laporte returned thither several times, perhaps in 1806, 1812, 1813 (drawings of the Lakes of Killarney bearing these last two dates are mentioned in the British Museum catalogue of drawings as occurring in an album of sketches by Laporte), 1822, 1825 and 1831. Meanwhile he continued to visit the Lake District, for views by him from that region appeared in 1797, 1799-1801, 1804-5, 1808, 1810-11, 1826 and 1833; Wales, too, remained one of Laporte's favourite hunting grounds, for he exhibited Welsh subjects in



Size 13 x 9 1/2 inches

"THE FERRY"

By JOHN LAPORTE

Plate 2

1797, 1799, 1801-3, 1807-11, 1813-14, 1817-18, 1821-27 and 1832, forming a series which indicates repeated visits both to the northern and southern portions of the country.

A voyage to Madeira in 1807 or 1808 is suggested by two views of that island which Laporte exhibited in the latter year. Such a trip would have been something of an adventure, in view of the state of war then existing, and it is possible that Laporte painted the Madeira landscapes from sketches by a naval officer, such as his friend, Captain Vandeput. The oil picture of *The Gully of St. Vincent, Madeira*, which was shown at the British Institution, was of considerable size, as the frame measured 51 ins. × 66 ins.

Like so many other artists, Laporte evidently visited the Continent during the years which followed the final peace with France. In 1819, he exhibited a view near Naples, and in 1820-22, landscapes from Switzerland; while Italy reappears in 1822. At least one more visit to Italy is probably indicated by the series of Italian subjects which Laporte exhibited in 1827-31.¹

Interspersed with the views of localities mentioned above, we find subjects derived

¹ The Italian subject which Laporte exhibited at Leeds in 1834 was probably one he had on hand.

from Herefordshire, Gloucestershire, the Wye Valley, the Highlands (1825), Cambridgeshire, Huntingdonshire, Northamptonshire, etc.

From 1801 to 1804, Laporte was partly occupied by making soft-ground etchings for an important work, entitled *A Collection of Prints illustrative of English Scenery, from the drawings and sketches of Thos. Gainsborough, R.A. in the various collections of The Right Honourable Baroness Lucas; Viscount Palmerston; George Hibbert,¹ Esq; Dr. Monro; and several other Gentlemen. Engraved and Published by W. F. Wells, and J. Laporte. J. Smeeton, Printer, 148, St. Martin's Lane.* The engravings range in date from 1st January, 1802, to 1st January, 1805, Laporte's last contribution being dated 1st March, 1804. They are 72 in number, 33 being by Laporte and the remainder by Wells. Of the drawings engraved by Laporte, 24 belonged to Dr. Monro, two to Mr. Alexander,² one to George Hibbert and six to Laporte himself. Another slight indication³ that Laporte was something of a collector is furnished

¹ Born 1757, died 1837; merchant; Alderman of London, 1798-1803; subsequently M.P. for Seaford; F.R.S., 1811; collector of pictures and books.

² Probably William Alexander (1767-1816), water-colour landscape painter. In 1808, he became Keeper of Prints and Drawings at the British Museum.

³ A. J. Finberg, *Inventory of the Turner Bequest*, Vol. I., 1909, p. 227.

by the occurrence of his name, together with those of Dr. Monro, W. F. Wells, F. Nicholson, John Varley, R. Hills, Beechey and others in a list of subscribers to the engraving, begun in 1806, of Turner's "Shipwreck." Laporte's etchings after Gainsborough are not only attractive in themselves, but are valuable as records of drawings which in many cases have been lost sight of. Laporte's touch, though less sympathetic than Francia's in works of this kind, is much better fitted to reproduce the effect of one of Gainsborough's compositions than is the hard pencil of Wells. Too much reliance must not, however, be placed on Laporte's fidelity to the originals: that he took considerable liberties is proved by comparison of his etching of a coast scene with a brig in the offing, with the original drawing No. D. 687 now in the Victoria and Albert Museum.¹ The engraving is in reverse and larger than the drawing, but certain proportions are altered; for instance, a goat is smaller in the engraving, while some of the details, as of ships in the offing or figures in a boat, are rendered more definite. A collection of 59 of the etchings was published, after deletion of the earlier dates, by H. R. Young, 56, Paternoster Row,

¹ I am indebted to Mr. A. P. Oppé for calling my attention to this fact.

in 1819. The colouring is more fanciful than in the earlier edition.

William Frederick Wells, Laporte's collaborator in this work, was born in London in 1762, and was thus nearly the same age as Laporte. He, at the age of twelve, it is said, was first taught drawing by Barralet,¹ and it is not unlikely that Wells and Laporte first became acquainted through Barralet, even though they may not have been his pupils at the same time. In 1806, Wells was appointed Professor of Drawing at Addiscombe Military Academy, an establishment belonging to the East India Company. All the hitherto published accounts of Laporte state that he held a similar post at the same institution, but this is not the case,² and his future biographers should beware of perpetuating the error.³ The mistake may have arisen through a confusion of the two friends.

Both Wells and Laporte exhibited Welsh views in 1797 and 1799, a fact which perhaps

¹ J. L. Roget, in his *History of the Old Water-Colour Society*, supposes that this was J. M. Barralet. It seems just possible that it may have been his brother, J. J. Barralet, who opened a Drawing School in James Street, Golden Square, in 1773, but soon returned to Ireland.

² Information kindly supplied by Sir B. B. Cubitt, K.C.B., of the War Office, and Mr. H. Mitchell, Superintendent of Records at the India Office.

³ The posts of drawing-master at the various military colleges seem to have been much sought after. Among the artists who held such posts were P. Sandby, W. Delamotte, Andrew Wilson, J. C. Schetky, W. Alexander, David Cox, T. H. A. Fielding, Aaron Penley and John Callow.

points to a combined tour. Wells, who is now almost forgotten, was the chief originator of the "Old" Water-Colour Society in 1804, and subsequently its President. His first efforts to construct the society met with a lukewarm reception, and in view of the association of Laporte and Wells at this time it is more than likely that Laporte was one of those who were given an opportunity of becoming a Foundation Member of the Society, and declined it. Laporte never joined the "Old" Water-Colour Society — perhaps pride prevented him from reversing a previous decision. But a few years later, probably owing to the success of the first society, another was formed, called the Associated Artists in Water Colours, and this time Laporte was one of the first to join. The history of this society can be studied in the MS. volume of minutes and letters preserved in the Library of the Victoria and Albert Museum, and in Mr. H. M. Cundall's *History of British Water-Colour Painting*. A meeting of several artists was held at the Thatched House Tavern, St. James's Street, on Wednesday, the 24th June, 1807, to discuss the advisability of forming a new establishment in London, "having for its principal object an exhibition of the works of Painters in Water-Colours." Those present included Laporte, H. P. Bone, James Green,

Andrew Robertson, W. J. Thomson, W. H. Watts, William Walker, Jun., and H. W. Williams; William Wood was in the chair. It was resolved that the suggested establishment would be likely to prove advantageous both to individual artists and to the public. Laporte was present at the next meeting held at the same place on the 1st July, 1807, and his name again occurs in the list of those who attended the meeting held on the 15th July at Brunet's Hotel, Leicester Square. On the 29th July, 1807, he and the other foundation members signed the roll of membership, to which further signatures, such as those of William Westall, S. Owen, P. De Wint and F. Nash, were added later.

It is in connection with this society that Laporte wrote the following letters which, as far as is known, are the only ones by him that have been preserved. This must be the excuse for printing them, as their intrinsic interest is not great. The first is addressed to Andrew Robertson, the Secretary of the Society, at Brunet's Hotel.

Hampton. *Nov^r. 19. 1807*

Dear Sir

I am extremely sorry, business here prevents my attending the meeting tomorrow evening, more particularly as I understand it is for the purpose of

electing a Member. I am convinced the Gentlemen who form the meeting will act for the welfare & prosperity of the society in every way, and therefore only lament I cannot this time give my aid as it would have been an additional pleasure to have met—I am very sorry to inclose the letter from M^r. Barnard Chalon—which I received from Newmarket this week—on a request to present it to the society the first meeting—I have delayed writing until this moment, expecting I should be able to get to town in time to attend, and the Servant is waiting for it to take to London. I hope on the next meeting to be punctual and give every aid to our plan.—

I am dear Sir

with united respect to the Gentlemen of the meeting
your Obe^t. humble Sert

John Laporte

The letter from H. B. Chalon, the famous painter of portraits of horses, is dated from Newmarket, 16th November, 1807, and asks that his resignation may be accepted because “urgent occupations of Painting . . . will prevent me of fulfilling my duty towards your society.” Laporte’s letter is sealed with an impression of an intaglio with a man’s head—possibly an antique gem.

His next letter relates to the pictures he submitted at the first exhibition of the Associated Artists (*see* page 53).

March 1st 1808

Dear Sir

Agreable to the rules of our Society I here transmit to you, a list of the number of drawings, I intend sending for exhibition—with there external measurement nearly.

1 drawing	—————	4 feet. 4 ^I by 4 feet	In.
1 do	—————	3 feet 10. by 2.	11
5 drawings	—————	1 foot 8. by 1.	4
1 do.	—————	2 feet 6 by 2-	.
4 do.	—————	1 foot 2- by 1-	

I am Dear Sir

Your Sincere and Obliged

No 21

humble S^t—

Winchester Row

John Laporte

Edgware Road

P.S. Some of the frames are not finished yet, therefore cannot judge exactly to an inch or so, but the above measurement is the external size.

Laporte's third letter is one of apology.

21 Winchester Row

Edgware Road

June 27. 1808.

Sir

My business on Friday is of such a nature that it will be impossible for me to reach town before four o Clock, therefore I have to request the Gentlemen will receive my voice upon the election of Officers in the following sentiments—That the present Officers be requested to act jointly for the Year ensuing, with many thanks, for there impartial and judicious conduct, for the welfare of the Society, during its formation, and progress.—If I should be

so fortunate as to arrive before the election takes place I will then express my warmest thanks and satisfaction upon the occasion.—I beg you will have the goodness to secure me a ticket for the dinner, and I will pay you on the Friday—

I am Sir, yours sincerely

John Laporte—

A. Robertson Esq^r
33 Gerrard Street
Soho—

The first exhibition of the society was open from 9 till dusk from the 25th April, 1808, at 20, Lower Brook Street, Grosvenor Square; the cost of admission was a shilling, and the price of a catalogue was sixpence. Works were contributed by eighteen “exhibitors,” besides the members, who now also numbered eighteen. The list of persons invited to the private view on the 16th April includes some well-known names, such as those of Beechey, Lawrence, Sandby, Turner and Farington. Laporte contributed 16 drawings to the exhibition. The sum of £231 11s. 0d. was received from persons who paid for admission, and they must thus have numbered 4,631. A small balance remained in the Treasurer’s hands at the close of the exhibition.

Laporte’s fourth letter is addressed to Mr. Papworth¹ (who had succeeded Robertson as

¹ John Papworth (1775-1847), architect and designer.

Secretary to the Associated Artists), Brunet's
Hotel, Leicester Square.

Dear Sir

I request you will have the goodness to inform the Gentlemen: forming the meeting, that on Saturday and Thursday. I am always out of town upon regular business, and can not attend on those evenings, indeed were it otherways, I could not possible be of much use, my indisposition being such, that I can not hear sufficiently; to enter into conversation upon business, therefore beg to say; I shall be happy to agree with the majority, upon every occasion. I hope when my health is better, to attend punctually.

I am dear Sir

21

Yours truly

Winchester Row

John Laporte

Feb^y 17: 1809.

The next letter is not dated, but evidently followed the previous one at no long interval; it is addressed to Papworth as before.

Dr Sir

I am sorry to inform the Society—I am unable to attend this evening having encreased my cold so bad; that I am fearful of getting worse by the night Air.—

I am dear Sir

yours truly

J Laporte.

The last letter is again an apology for non-attendance, and is addressed to William Wood, the President of the Society.

M^r. Laporte presents his Compliments to the President and Gentlemen of the society of Associated Artist is sorry, he is prevented the pleasure of attending tomorrow evening

Monday June 5 1809

Wood himself was unable to attend the meeting a week later, but wrote urging that subscriptions should be collected to make good a deficiency in the receipts of the Society. It is not clear whether this course was pursued, but from the letters of various artists it is evident that efforts were made to make the next exhibition a success. The Society led a precarious existence, however, harassed by heavy rents and insufficient receipts. Several rising artists, such as David Cox, Peter De Wint, J. S. Cotman, Francia, Frederick Nash, Luke Clennell and Samuel Prout, became members, but there were many defections. Five exhibitions were held (1808-1812), in the catalogues of which Laporte appears thrice as a member (1808-1810), once as an associated member (1811, when he did not contribute to the Exhibition), and once as an "Exhibitor" (1812)—which proves that he had resigned active membership before the collapse of the Society. Eventually the arrears of rent became so heavy that the landlord refused to wait any longer and distrained on the contents of the Society's

Gallery at 16 Old Bond Street. All Cox's drawings exhibited that year and some by other artists were swept away to satisfy the claim.¹

In 1809 Laporte resumed his activities as an engraver and produced *A new Drawing Book in Different Coloured Chalks, for young practitioners in Landscape: By John Laporte. Price 6s. Sold by H. Setchel and Son, No. 23, King-street, Covent Garden.* This oblong folio work contains four soft-ground etchings by Laporte from drawings by himself; all are lettered "published July 1, 1809." The first is *King's Walden Park, Herts*, printed in black, showing five deer between a large oak and another tree. The second, *In Richmond Park*, is printed in sepia, and depicts three cows under a large tree; it is dated 1807. The third, *Near Canterbury*, is printed with greenish ink and represents a cottage, trees and three children. The last, *Near Horsham, Sussex*, is a landscape with three figures near a farm by a duck-pond, and is printed in a sort of bistre-like colour.

About 1810, G. Testolini, an artist's colour-man, of 73, Cornhill, published a two-guinea book called *The Progress of a Water-Coloured Drawing*, "wherein is presented to the learner the various gradations through which a drawing passes, from the outline to its finished state. This

¹ Hall, *David Cox*, p. 22.

work, consisting of Fourteen Tinted Lessons, imitative of the original drawings which were made for the purpose of it by Mr. John Laporte, is intended to enable young People to cultivate the delightful Art of Drawing in Colours, with System and Advantage." The frontispiece is an elaborately engraved advertisement of the publisher's wares. The plates give a good idea of Laporte's water-colour (not body colour) style. The author states that he is an amateur, who, having been placed where no good master could be procured, had great difficulty in obtaining instruction, and therefore endeavours to explain for others the exact progress of a drawing through its different degrees, from the outline to the finish. He will not, he says, give his name, "for in this country everything finds its level, and is estimated according to its true value" (*sic!*).

An abrégé of this work may be of interest as showing a typical method in vogue about 1810. The stages illustrated by the fourteen engravings are as follows:—(1) Outline; (2) the sky is stained with three colours, yellow ochre, light red and Prussian blue; it is turned upside down, and the colours are applied in the above order horizontally, their wet edges blending softly; (3) the sky is sponged to blend the colours perfectly; (2) and (3) are repeated three or four times, and

the whole sky may be stained with a wash of very thin light red ; (4) the lights in the sky are wetted and then rubbed out with bread ; (5) yellow ochre, red lake and Prussian blue are applied as in (2) and (3) : “should the light be too generally diffused, it may be contracted by a grey,” made of the above three colours ; (6) the clouds are put in with grey ; (7) the original outline is completed ; (8) the distance, middle distance and foreground are laid in with greys ; light green or pale yellow is added to the trees ; (9) the shades are elaborated and trees are made more distinct ; “this being what is called dead colouring may be carried on, according to your taste, till all the relative distances, first, second, and third, bear a proper proportion to each other, and you have obtained, what is called in drawing, Harmony ; and, I believe, it is generally allowed, that what does not produce a good effect in its dead colouring will seldom please when finished ” ; (10) the various colours are now added, the strongest being in the foreground, the weakest in the distance ; (11) “add more finishing, more strength, more power, more form, to all parts of the second-ground and fore-ground ” ; (12) “now finish the whole as highly as you can ; not only add to the second ground more force, but make the whole more massy by a broader distribution of light and shade, correcting and

bringing forward all the projections of every kind, deepening the shades and harmonising the whole . . . Finish any object close to the eye . . .” ; (13) for a strong effect of brilliant light, for improving the form of an object, for softening sharp edges, etc., a small brush and breadcrumb, or a sponge must be used ; (14) “where the water and brush has taken out the colour, there put in again the lights, by yellow ochre, Prussian blue, and Indian or light red, to any degree of strength you choose ; and whatever may appear deficient . . . that add, and finish completely.”

Among the miscellaneous engravings by and after Laporte may be cited his aquatints of *The Scarp (? Scalp)*, *Wicklow*, and *Dublin Bay*, which I have not seen, and the large *View of Millbank on the River Thames near London*, aquatinted by F. Jukes from a picture by Laporte belonging to a Mr. R. V. Brooke, and published 4th June, 1795. This last engraving, which is coloured, and can be seen at the British Museum and the London Museum, gives a good evening effect but is spoilt by unsatisfactory figures and the incorrect proportions of some horses watering.

About 1806-1809 a lithograph by, or after a drawing by, Laporte was printed at the Polyautographic Office, 9 Buckingham Place, Fitzroy Square. It is a study of trees on a hill, with

deer in the foreground and a plain with a village below on the left; it measures about $8\frac{1}{4}$ inches \times $11\frac{1}{8}$ inches, and forms part of a series drawn by George Samuel, R. K. Porter, Cristall, Havell, Stothard and others.

Perdita discovered by the Shepherd is an unsuccessful engraving of a landscape by Laporte and figures by Bartolozzi. It is dated 1825, but the landscape with lightning and storm effect, and wild country with a stunted tree yielding to the blast, is quite 18th century in feeling, and reminds one of Barker of Bath.

Laporte's original works include paintings in oil, water-colour and body-colour, and drawings in pencil and crayon. There is a good-sized oil painting by him of *Tintern and the Wye* in the Derby Corporation Art Gallery, and Colonel M. H. Grant possesses a view of *Conway* (1810: $17\frac{3}{4}$ ins. \times $23\frac{3}{4}$ ins.) and a *Landscape* (1821: 10 ins. \times $13\frac{1}{2}$ ins.), which will be reproduced in his forthcoming *Old English Landscape Painters*. They are pleasing compositions with sunset effects; the latter feature, Colonel Grant informs me, occurs frequently in Laporte's oil paintings. In water-colour Laporte preferred the opaque or body-colour method. Archibald Robertson, writing from New York on 25th May, 1799, to his brother Andrew (afterwards, as we have seen, a fellow-member with Laporte

of the Associated Artists) at Aberdeen, says¹: “Of Landscape I cannot say whose style I would recommend you to study, but La Pont (*i.e.*, La Porte) works in body-color.” Comparatively few artists used this method in England in the 18th century. Those who did were mostly foreigners, like Marco Ricci (1679?-1729), Joseph Goupy (*d.* 1763), and C. L. Clérisseau (1722-1820), or British artists who had studied abroad, such as George Keate² (1729-1797), R. R. Reinagle (1775-1862), and “Athenian” Stuart (1713-1788).

F. P. Segquier³ says, “We do not often meet with Laporte’s works, but most of them are pleasing examples of landscape painting. He painted sunny skies and finished his pictures in the manner of Arnold (*i.e.*, George Arnald). His body-colour drawings are very masterly; he introduced a greater variety of tints in his foliage than old George Barret did, and his pencilling is also sharper and more decided.” Laporte did not only paint “sunny skies,” for he attempted various effects of weather and atmosphere. One of his characteristics is a peculiar angular, “spiky” treatment of foliage,

¹ Emily Robertson, *Letters and Papers of Andrew Robertson, A.M.* 2nd ed., 1897, p. 13.

² Father-in-law of John Henderson, the collector, mentioned above, p. 7.

³ *Dictionary of the Works of Painters*, 1870, p. 155.

but he did not always adopt it. Like Delamotte he delighted in the rugosities of old tree-trunks. Some of his body-colour drawings suggest scene paintings on a small scale. He gained considerable effect by contrasts of colour—bright greens, blues, yellows, etc.

One of the best of Laporte's paintings in body-colour is the large *Forest Scene with Cattle*, signed and dated 1790, in the Victoria and Albert Museum (Plate 3). This landscape is well constructed; there is an excellent unity in the effect of light, and the eye is carried on insensibly from one plane to another until the extreme distance, which is full of detail, is reached. One seems to feel in this painting the influence of Hobbema or Wynants. The treatment of the wavy grasses in the foreground is one of the characteristic touches which sometimes help to identify Laporte's paintings (*cf.* Plate 2).

His view of *Wooldham Ferry, near Rochester* (Plate 1) is typical of much of his work. He seems to have preferred lake and river scenes, and a large proportion of his compositions have a boat and figures in the foreground. The figures are only accessories, and lack the precision and personality which artists like Dayes or Rooker gave to those which enliven their landscapes. Laporte centres his interest on the scenery, and one feels that he derived



Size 16½ × 25 inches

“FOREST SCENE WITH CATTLE”

By JOHN LAPORTE

In the Victoria and Albert Museum

Plate 3

from it in its quieter moods a profound sensation of beauty and enjoyment, which he was often able to translate into his pictures.

There is a small water-colour tree study by him at South Kensington (No. D. 660—1887), which is on grey paper ; it seems to have been sketched roughly in pencil, and most of the outlines were inked over ; the drawing was then washed with Indian ink or some neutral tint, and with a yellowish green on the branches which are supposed to catch the light.

In 1834 Laporte exhibited at the New Water-Colour Society two pictures “painted with the encaustic mixture discovered by Mrs. Hooker of Rottingdean.” This lady, *née* Emma Jane Greenland, seems first to have written on the subject to the Society of Arts in 1786, and an account of her method appeared in the 10th volume of the Society’s transactions in 1792. From a more detailed description published in 1807,¹ it appears that for four months in 1792 she made above 50 experiments per day, “in hope of discovering some means of making wax, gum-mastich and water unite like a cream, in order to expedite the formation of the composition for imitating the incaustic painting, which was published the same year by the

¹ *Transactions of the Society . . . for the Encouragement of Arts, etc.*
Vol. XXV., 1807, pp. 45 and 50.

Society of Arts." Mrs. Hooker's recipe indicates how to mix gum arabic, gum mastic, water and wax to form a medium which could be used with dry colours and water. The painting when finished was coated with wax.

Laporte does not seem to have created much of a stir in his own day, for contemporary references to him are few, though James Roberts says¹ his name and talents "are so well known as to need no encomium," and that the advanced scholar may profit considerably by his highly finished drawings. Nor does it appear that Laporte was always successful in selling his pictures. In 1810 Lady Lucas (afterwards Countess de Grey) bought some of them at the British Institution,² and Sir John Simeon bought his *Gloucester on the Severn* at the same gallery in 1820³; but in 1819, up to the 26th March,⁴ and in 1821⁵ and 1832⁶ he sold nothing there. A critique⁷ of the British Institution for 1831 refers to upwards of a hundred of the artists who were exhibiting, but makes no mention of Laporte. According to Seguier, a landscape by Laporte

¹ *Op cit.*, 1800, pp. 4, 29.

² *Annals of the Fine Arts for MDCCCXVII.*, 1818, p. 19.

³ *Annals of the Fine Arts for MDCCCXX.*, 1820, p. 221.

⁴ *Annals of the Fine Arts for MDCCCXVIII.*, 1819, p. 75.

⁵ *Magazine of the Fine Arts*, Vol. I., 1821, pp. 151, 152.

⁶ *Library of the Fine Arts*, Vol. IV., 1832, p. 65.

⁷ *Library of the Fine Arts*, Vol. I., 1831, pp. 430-440.

fetched 12 guineas at a sale in 1815, and another was sold at the same price in 1824.

At all events, Laporte had sufficient confidence in his talents and his reputation to warrant an attempt to become an Associate of the Royal Academy. The *Annals of the Fine Arts for MDCCCXVI.* (1817, page 223), say :—“ Before the publication of our next number, the Royal Academy will have to execute one of its most important functions, that of electing Associates from the great body of English Artists, who, conformably to the Rules of the Academy, exhibited at the last Exhibition, have placed their signatures in a book for that purpose, have made the quantum sufficit of bows and congées to the Academicians for their votes, and been the most active in their personal canvass. That the public may know how far the Academicians do their duty, in electing the most eminent of the candidates, according to their obligation, we subjoin from authority a correct list of candidates for this honour.” The list includes Laporte ; his friend, H. B. Chalon ; H. P. Bone and Francia, who were fellow members of his at the Associated Artists ; Adam Buck, the portrait draughtsman ; J. J. Chalon, George Samuel and John Constable, landscape painters ; A. W. Devis, the portrait painter ; Samuel Lane, the pupil of Lawrence ; John Wright, the

miniaturist, who committed suicide a few years later, and others. All except Richard Cook and Chantrey were doomed to disappointment, though a few succeeded at a later attempt.

Laporte continued exhibiting at the Royal Academy till 1832, and at the British Institution till 1835.

He seems to have been interested in the foundation of the New Society of Painters in Water Colours (1832), though, unlike his two children, he never became a member. He sent drawings to the Society's Exhibitions in 1833, 1834 and 1835, and in 1834 his name appears as a contributor of a guinea to its funds.

Of Laporte's private life nothing is recorded, and I have not discovered the date of his marriage. I am inclined to put the latter at 1793 or 1794, because up till then, as we have seen, he was living with his friend, John Hassell, whereas he now settled for six years at 34, Thornhaugh Street. His daughter, Mary Ann Laporte, first exhibited in 1813 (a portrait of "Master Chalon," probably a son of Laporte's friend, H. B. Chalon), a fact which would agree with the hypothesis that Laporte married about 1793. Her address and that of her father are the same at the latest date at which Laporte's is recorded in exhibition catalogues. She lived at 16, Upper George Street till 1838 ; in 1839 her

address was 2, Upper Coleshill Street, Eaton Square, and from 1840 till 1845 at 5, Berkeley Place. She painted portraits and fancy subjects, and exhibited at the Royal Academy, Society of British Artists, and New Water Colour Society. She became a member of the last-named Society in 1835, and resigned in 1846.

George Henry Laporte, her brother, "a man of great charm of manner," was born in 1799, and became well known as a painter of animals and hunting and military subjects. He seems to have shared his father's address, except in 1831, probably till 1838, when he was at 16, Upper George Street. In 1839, he was at 5, Berkeley Place, where his sister seems to have rejoined him in 1839 or 1840. He exhibited at the Royal Academy, British Institution and Society of British Artists, as well as at the New Water Colour Society, of which he became a member in 1834. He was animal painter to the King of Hanover. He died at 13, Norfolk Square, London, 23rd October, 1873, leaving a widow and one child.¹

John Laporte died, aged 78, at Upper

¹ For an account of G. H. Laporte and a list of his exhibited works, see *Animal Painters of England*, Vol. III., 1911, pages 155-167, by Sir Walter Gilbey, Bart.

Coleshill Street, London, 8th July, 1839,¹ where, as we have seen, his daughter was then living. Of the circumstances of his death I have found no record, and I have failed to discover his will at Somerset House; no portrait of him is mentioned in the usual works of reference. A Miss J. Hay, of Chandos Street, exhibited a miniature portrait of Laporte at the Royal Academy in 1804.

¹ *Gentleman's Magazine*, August, 1839, p. 211.

Works Exhibited by John Laporte at the Royal Academy.

- 1778 *No address given.* Classified under "Honorary Exhibitors."
A tinted drawing—by Mr. Le Porte.
- 1779 *Address:—*At Mr. Barralet's, No. 3, Orange Street, Leicester Fields.
176. A View near Harrow, Middlesex. A drawing.
- 1784 *Address:—*28, Greek Street, Soho.
170. Sun-set, with a shower of rain, and view of Stratford in the distance.
- 1785 *Address:—*18, Tottenham Court Road.
438. A landscape, with cattle.
- 1786 *Address:—*14, Frith Street, Soho.
73. Landscape morning.
- 1787 *Address:—*14, Frith Street, Soho, and Rochester, Kent.
209. View of Rochester castle, sunset.
230. View of Rochester bridge from St. Margaret's Church (morning).
410. View of Chelsea from Millbank, sun-set.
411. View of Kingston bridge, Surry, noon.
- 1788 *Address:—*2, Clayton Place, Kennington Road.
129. Small landscape.
- 1789 *Address:—*4, Gresse Street, Rathbone Place.
384. View in Hyde Park, (evening).
482. View near Godstone, Surry.
484. View in Marden Park, Surry.
486. View of Rochester castle, Kent.
494. View of Chelsea church and bridge.

1790 *Same address*

- 388. View at Shall-fleet, in the Isle of Wight.
- 389. View at Newton, Isle of Wight.
- 395. View at Hadley, Middlesex.
- 403. View of the Needles at Allum Bay, Isle of Wight.
- 404. View at Carisbrook, Isle of Wight.
- 439. View at Hadley, Middlesex.
- 463. View of Barnet, from Hadley, Middlesex.
- 541. View of Shall-fleet, in the Isle of Wight.

1791 *Same address*

- 38. Ulsewater from Gobarrow park Cumberland.
- 486. Coniston lake from Water Head, Lancashire
- 505. Rydall Water, Westmoreland.
- 510. Derwent Water from Lodore, Cumberland.
- 667. Ulsewater, Cumberland.

1792 *Same address*

- 473. Freshwater gate, Isle of Wight.
- 489. A view on the Thames at Chiswick.
- 529. Windermere, Westmoreland.
- 692. A scene on the sea coast at Dover.

1793 *Same address*

- 307. A scene near Dolgelly, North Wales.
- 308. A scene near Capel Carig, North Wales.
- 502. Part of the fall Radirwenrnel, North Wales,
- 520. Port Aberglaslyn, North Wales.
- 609. The bridge at Bedkellert, North Wales.
- 623. Ulswater from Styborough Cragg, Cumberland.
- 634. A mill at Corwen, Merionethshire.

1794 *Address:—34, Thornhaugh Street, Bedford Square.*

- 352. Nant Mill, Caernarvonshire.

- 1795 *Same address*
 37. The bridge at Bedkellert, North Wales.
 328. The bridge at Llanroost, Denbighshire.
 340. Harleigh Castle, Caernarvonshire.
- 1796 *Same address*
 491. View of Ardtulley, in the county of Kerry,
 Ireland.
- 1797 *Same address*
 11. Elter Water, Westmoreland.
 550. Scale Force, Cumberland.
 558. Lake of Killarney, Ireland.
 598. Mathwyd Bridge, Montgomeryshire.
 746. Llanroost, Denbighshire.
 808. Ballyshannon, county of Donegal, Ireland.
- 1798 *Same address*
 422. A view of Knockolt, Kent.
 506. Blackwater Bridge, county of Kerry,
 Ireland.
- 1799 *Same address*
 147. Turman Castle on Lough Erere, county
 of Fermanagh, Ireland.
 159. The pass from Neath to Murther, Gla-
 morganshire.
 167. The fall of the Ridel, Cardiganshire.
 348. Ullswater, Cumberland.
 846. Gate at Conway, Denbighshire.
 864. Ladore on Keswick Lake, Cumberland.
- 1800 *Same address*
 184. Killarney Lake : Sun-rise.
 365. Ulls Water, looking into Patterdale :
 Morning.
 475. The junction of the Wye with the Severn :
 Evening.

489. Gloucester : Sun-rise.
 702. Keswick Lake : Evening.
- 1801 *No address given*
 564. Ulls Water, Cumberland.
 619. A scene on the river Dee, Denbighshire.
 621. Lough Erne, Ireland.
1802. *Address*:—21, Winchester Row, Edgware Road.
 222. View of part of Caerphilly castle, Glamorganshire.
 328. View of the Cove of Cork, Ireland.
 431. A scene on the Tyne, near Newcastle.
 480. Ross Castle, upon the Lake of Killarney, Ireland.
 582. A scene in Westmoreland.
 611. View of the Isle of Wight, from Walhampton.
 854. Llanberris Lake, Caernarvonshire.
- 1803 *No address given*
 367. A view in Neath Valley, Glamorganshire.
 453. A scene in the moat at Eltham.
- 1804 *No address given*
 182. A view on the banks of Keswick lake, Cumberland.
 362. A view of Dorking, Surrey.
 370. View of Box-hill, Surrey.
- 1805 *No address given*
 19. Honor, in the Isle of Thanet.
 43. Ulswater, Cumberland.
- 1807 *Address*:—21, Winchester Row.
 440. Hazy morning on the coast of Kent.
 483. The pass of Pont Neath Veching, Glamorganshire.
- 1808 *Same address*
 185. The gully Brava, in the island of Madeira.

- 1811 *Same address*
 75. A scene on the river Mairddock, between
 Dolgelly and Barmouth, North Wales :
 Mid-day.
 219. A scene in Penhurst Park, Kent : Evening.
- 1813 *Same address*
 252. Snowdon, North Wales.
 311. Caerphilly Castle : Shower of rain.
 685. View near Canterbury.
 772. View at Limpsfield.
- 1814 *Same address*
 *309. Sun-setting after a thunder shower :
 Lanroost, N. W.
- 1816 *Same address*
 68. Moonlight, at Tintern on the Wye.
 311. Morning, on the skirts of Windsor Forest.
- 1817 *Same address*
 279. Artully mill, county of Kerry, Ireland.
 395. Scene from the high grounds at Piersfield,
 Monmouthshire.
- 1818 *Same address*
 65. Scene near Brasted, Kent.
- 1819 *Same address*
 482. The Lake Avernus, with the Temple of
 Pluto, and the Bay of Baia, near Naples.
- 1820 *Same address*
 549. Mont Blanc, from below Mont Cenis.
 606. The Castle of Chillon, Lake of Geneva,
 Switzerland.
- 1821 *Same address*
 196. View on the Lake of Geneva.

* This landscape belonged to T. Woolner, R.A., and was sold at
 Christie's, 12th June, 1875.

1822 *Same address*

83. Scene near Llantrissant, Glamorganshire.

399. The Fall of Terni

“ The hell of waters

Charming the eye with dread, a matchless cataract,

Horridly beautiful !”

Childe Harold, canto iv.

518. The upper end of the Valley of Lauterbrun,
Switzerland.

1823 *Same address*

20. Killarney Lake, from the island of
Innisvalling.

460. Mill near Llanroost, Denbighshire.

1824 *Same address*

303. A morning scene in Radnorshire, South
Wales.

1825 *Same address*

69. Castle Campbell in Loch How, Western
Highlands, Scotland, the property of
Niel Malcolm, Esq.

1826 *Same address*

389. The vale of Emeries, between Beddgellert
and Capel Carig, North Wales.

1827 *Same address*

415. The Pope's villa at Albano, Italy.

1828 *Same address*

553. The town and bay of Salerno, Italy.

1829 *Same address*

443. Scene in Knole Park, the seat of His Grace
the Duke of Dorset.

1832 *Address:—*99, Albany Street, Regent's Park.

565. A west view of Killarney Lake, from Lord
Kenmare's Park, Ireland.

Works Exhibited by John Laporte at the British Institution.

N.B.—The dimensions are those of the *frames*.

- 1807 *Address*:—21, Winchester Row, Edgware Road.
212. View near Canterbury. 1 ft. 4 ins. × 1 ft. 7 ins.
235. Clunie lake, County of Kerry, Ireland. 2 ft. × 2 ft. 5 ins.
238. View on the Thames, near Richmond. 1 ft. 4 ins. × 1 ft. 8 ins.
242. View near Ross, Herefordshire. 1 ft. 4 ins. × 1 ft. 8 ins.
248. Conway Castle, North Wales. 2 ft. × 2 ft. 5 ins.
254. View on the Roughty, County of Kerry, Ireland. 3 ft. 7 ins. × 4 ft. 10 ins.
- 1808 *Same address*
89. View on the Shannon, near Limerick, Ireland. 1 ft. 4 ins. × 1 ft. 8 ins.
108. On the isle of Sheppy, Kent. 1 ft. 4 ins. × 1 ft. 8 ins.
154. In the New Forest, Hampshire. 2 ft. × 2 ft. 5 ins.
198. View on the river Wye, near Goodrich. 1 ft. × 1 ft. 1 in.
201. View in the Isle of Wight. 1 ft. × 1 ft. 1 in.
219. View near Newcastle, Staffordshire. 1 ft. 5 ins. × 1 ft. 8 ins.
220. View near Greenford, Middlesex. 1 ft. 5 ins. × 1 ft. 8 ins.
221. View at Daneford near Margate. 1 ft. 5 ins. × 1 ft. 8 ins.
222. View at Rochester, Kent. 1 ft. 5 ins. × 1 ft. 8 ins.

254. At Melbury, Dorsetshire. 1 ft. 5 ins. × 1 ft. 8 ins.
276. Cottage near Lamberhurst, Sussex. 1 ft. 3 ins. × 1 ft. 6 ins.
283. Ulswater, Cumberland. 1 ft. 3 ins. × 1 ft. 6 ins.
303. Coombe Neath, Glamorganshire. 2 ft. × 2 ft. 6 ins.
311. Ardfelt abbey, Ireland. 2 ft. 1 in. × 2 ft. 7 ins.
322. View between Wilton and Salisbury. 1 ft. 5 ins. × 1 ft. 8 ins.
323. St. Peter's church, Isle of Thanet. 1 ft. 5 ins. × 1 ft. 8 ins.
333. Manston Green, Isle of Thanet. 2 ft. 2 ins. × 2 ft. 7 ins.
350. The Gulley of St. Vincent's in the island of Madeira. 4 ft. 3 ins. × 5 ft. 6 ins.
406. An autumnal morning on the coast of Kent. 3 ft. 7 ins. × 4 ft.
482. View near Tunbridge, Kent. 1 ft. 3 ins. × 1 ft. 6 ins.
483. View in the Valley of Langdale, Westmorland. 1 ft. 3 ins. × 1 ft. 6 ins.
484. View near Tunbridge, Kent. 1 ft. 3 ins. × 1 ft. 6 ins.

1809 *Same address*

65. A view near Guildford, Surrey. 1 ft. 5 ins. × 1 ft. 4 ins.
83. View near Ross, Herefordshire. 1 ft. 3 ins. × 1 ft. 6 ins.
85. View near Lymington, Hampshire. 1 ft. 1 in. × 1 ft. 3 ins.
206. A view on the Wye, near Tintern. 1 ft. 4 ins. × 1 ft. 8 ins.
207. A view on the Mersey, Lancashire. 1 ft. 4 ins. × 1 ft. 8 ins.
208. A view at Lancaster. 1 ft. 4 ins. × 1 ft. 8 ins.

217. A view at the foot of Snowden. 1 ft. 4 ins.
× 1 ft. 8 ins.
218. Peterborough, Moon-light. 1 ft. 3 ins. ×
1 ft. 6 ins.
219. View on the South Downs. 1 ft. 4 ins. ×
1 ft. 8 ins.

1810 *Same address*

169. The approach to Peterborough. Evening.
11 ins. × 1 ft.
170. On the banks of Ulswater Lake. 11 ins. × 1 ft.
231. A composition, Morning. 1 ft. 4 ins. ×
1 ft. 7 ins.
232. On the Wye, Monmouthshire. 1 ft. × 1 ft.
3 ins.
233. In Knowle park, Kent. 1 ft. 4 ins. × 1 ft. 3 ins.
234. On the Severn, Gloucestershire. 1 ft. 4 ins.
× 1 ft. 3 ins.
248. A sand-pit on Swinley common. 1 ft. 6 ins.
× 1 ft. 5 ins.
274. A mill in Surry. 1 ft. 5 ins. × 1 ft. 9 ins.
275. Near Lyndhurst, Hampshire. 1 ft. 4 ins.
× 1 ft. 8 ins.
278. In the Isle of Ely. 1 ft. 5 ins. × 1 ft. 9 ins.
279. Thorney, a squall coming on. 1 ft. 5 ins.
× 1 ft. 8 ins.

1811 *Same address*

93. A shepherd's cottage on Banstead downs,
Surry. 1 ft. 2 ins. × 1 ft.
115. View on the road between Tunbridge and
Uckfield, Sussex. 1 ft. 7 ins. × 1 ft. 11 ins.
160. Canterbury. Moonlight. 1 ft. 5 ins. × 1 ft.
9 ins.
208. Near Hever, Kent. 1 ft. 4 ins. × 1 ft. 8 ins.
214. At Powerscourt, county of Wicklow, Ire-
land. 1 ft. 7 ins. × by 1 ft. 11 ins.
225. Keswick lake, looking into Burrowdale.
Evening. 1 ft. 4 ins. × 1 ft. 8 ins.

229. Near Stockport, Cheshire. 1 ft. 7 ins. ×
1 ft. 11 ins.
240. Glinton Hill, on the road to Keswick.
1 ft. × 11 ins.
242. On the road to Mathwyd, Montgomery-
shire. 1 ft. × 11 ins.
269. In Chelsea Fields. Evening. 1 ft. 5 ins.
× 1 ft. 9 ins.
271. In Windsor Great Park, Berkshire. 1 ft.
2 ins. × 1 ft. 1 in.
305. On Rydal water, Westmorland—Morning.
1 ft. 5 ins. × 1 ft. 9 ins.
- 1812 *Same address*
94. A scene at Swathing, near Southampton.
3 ft. 3 ins. × 3 ft. 10 ins.
149. In the New Forest, Hants. 1 ft. 5 ins. ×
1 ft. 9 ins.
- 1813 *Same address*
- 83 A scene in Windsor Great Park. 1 ft. 3 ins.
× 1 ft. 1 in.
85. A view between the Hays Bulth, Here-
fordshire. 1 ft. 5 ins. × 1 ft. 9 ins.
106. A scene near Gravesend, mid-day. 1 ft.
5 ins. × 1 ft. 10 ins.
197. On the Dee, near Llangollen—morning.
2 ft. 5 ins. × 2 ft. 8 ins.
199. A scene in Windsor Great Park. 1 ft.
3 ins. × 1 ft. 1 in.
- 1814 *Same address*
165. Near Okendon, Essex. 1 ft. 7 ins. × 1 ft. 10 ins.
210. Snow-down, North Wales. 1 ft. 7 ins. ×
1 ft. 10 ins.
- 1815 *Same address*
190. A Scene in Oxfordshire, morning. 9 ins.
× 1 ft.
195. Scene on the river Medway, Moonlight.
9 ins. × 1 ft.

204. On Hampstead Heath. 1 ft. 5 ins. × 1 ft. 9 ins.
217. In the Deer Park, Windsor. 2 ft. 2 ins. ×
2 ft. 10 ins.
- 1816 *Same address*
36. Scene on the river Kennet, Berks. 1 ft.
4 ins. × 1 ft. 8 ins.
122. A Cottage at Ware, Herts. 7 ins. × 8 ins.
- 1817 *Same address*
37. Llantressent, Glamorganshire.
- 1818 *Same address*
58. Moel head hoag, Carnarvonshire. 1 ft.
6 ins. × 1 ft. 9 ins.
101. Symond's Yacht on the banks of the Wye.
1 ft. × 1 ft. 9 ins.
104. Muckrass on the Banks of Killarney Lake.
1 ft. 5 ins. × 1 ft. 9 ins.
200. Antully Mill; County of Kerry: Ireland.
3 ft. 8 ins. × 5 ft.
- 1819 *Same address*
4. Scene in Combe Heath, South Wales.
1 ft. 5 ins. × 1 ft. 9 ins.
120. View in the neighbourhood of Arundel,
Sussex. 1 ft. 1 in. × 1 ft. 2 ins.
- 1820 *Same address*
197. Gloucester on the Severn; Moon rising.
1 ft. 5 ins. × 1 ft. 8 ins.
- 1821 *Same address*
183. Cunwyd Mill, North Wales. 1 ft. 6 ins.
× 1 ft. 9 ins.
184. West View of Lancaster, with the Moun-
tains of Westmorland and Cumberland
in the distance. 1 ft. 6 ins. × 1 ft. 9 ins.
- 1825 *Same address*
265. A Morning Scene in Radnorshire, South
Wales. 4 ft. 4 ins. × 5 ft. 6 ins.

1826 *Same address*

259. Goldrill Beck, Patterdale, Cumberland;
the last gleam of the Sun. 1 ft. 5 ins.
× 1 ft. 9 ins.

264. A Scene in Chevening Park, Kent. 1 ft.
5 ins. × 1 ft. 9 ins.

292. A Scene at Killarney, Ireland. 1 ft. 5 ins.
1 ft. 9 ins.

1827 *Same address*

218. A Scene between Bedgellert and Capel
Carig, North Wales. 3 ft. 3 ins. ×
3 ft. 10 ins.

1828 *Same address*

40. A Scene from Nature in Epping Forest.
1 ft. 5 ins. × 1 ft. 9 ins.

200. The Pope's Villa at Albano, Italy. 3 ft.
8 ins. × 4 ft. 11 ins.

1829 *Same address*

107. Study made in the British Gallery. 2 ft.
8 ins. × 3 ft. 1 in.

333. The Town and Bay of Salerno, Italy. 3 ft.
3 ins. × 3 ft. 11 ins.

390. Sun-set, Caernarvon Castle. *No size given.*

1830 *Address:—99, Albany Street, Regent's Park.*

200. Rome from the Suburbs. 4 ft. 4 ins. ×
5 ft. 8 ins.

1831 *Same address*

261. View of Tivoli. 2 ft. 5 ins. × 2 ft. 9 ins.

398. A Scene in Warwickshire. 1 ft. 5 ins. ×
1 ft. 9 ins.

1832 *Same address*

263. The Rise of the Dee at Bala, North Wales.
2 ft. 9 ins. × 4 ft.

- 1833 *No address given.**
 75. Killarney Lake from Muckruss. 3 ft.
 10 ins. × 5 ft.
- 1834 *No address given.**
 129. A Scene in His Majesty's Gardens at Kew.
 3 ft. 6 ins. × 4 ft. 10 ins.
- 1835 *Address:—*16, Upper George St., Bryanston Sq.
 349. View of the Conjunction of the Wye with
 the Severn at Chepstow. 2 ft. 9 ins.
 × 3 ft. 2 ins.

Works Exhibited by John Laporte at the
 Associated Artists in Water Colours.

- 1808 At 20, Lower Brook Street, Grosvenor Square.
*Address:—*21, Winchester Row, Paddington.
1. View in Hertfordshire.
 4. A Sketch, in black lead.
 12. A Mill in Glamorganshire, Morning.
 17. The Vale of Gloucester, below Birdlip.
 Mid Day.
 20. View on the River Thames.
 56. Near Harrow, Sun-rise.
 60. A Sketch, in black lead.
 67. Loch Erne. Sun-set.
 134. Canterbury: Twilight. (With a quotation
 from Thomson's *Summer*.)
 154. A Sketch, in black lead.
 155. A Sketch, in black lead.
 166. A Sketch, in black lead.

* *I.e.*, in the copies of the catalogues to which I had access: A. Graves, in his *British Institution*, 1908, gives the address from 1833 as at 1835.

177. A Sketch, in black lead.
 187. A View near St. Peter's in the Isle of Thanet.
 188. Ross, Herefordshire ; Sun-set.
 190. View in the Isle of Thanet, looking towards
 the Downs.
- 1809 At 101, New Bond Street.
Same address
 57. Approach to Cork.
 100. Scene in Northamptonshire.
 113. Loch Erne, Fermanagh, Ireland.
 122. Peterborough ; morning.
 165. Upper Lake of Killarney.
 173. West Gate, Canterbury.
 177. O'Sullivan's Cascade, Killarney.
- 1810 At 16, Old Bond Street.
Same address
 79. Burton in Lancashire.
 99. Ross, in Herefordshire.
 102. The Deer Park at Gobarrow, Cumberland.
 147. Gloucester, from the Towing Path.
 150. On the Cork River, Ireland.
 151. Chatteris, Cambridgeshire.
 178. Snowdon, from the Vale Emeris.
 211. On the Wye, Herefordshire.
 275. View near Rochester, Kent.
 287. On the Medway ; moon-light.
 291. View on the Kenmare River, Ireland.
 300. View between Brecon and Beulth, South
 Wales.
 332. On the River Usk, Monmouthshire.
- 1811 At 16, Old Bond Street.
Same address
 Laporte did not contribute this year.

1812 At 16, Old Bond Street.

Same address

185. View near Gravesend, Kent.

186. View near Tunbridge, Kent.

259. Scene near Rickmansworth.

294. View at Enfield, Middlesex.

295. A View on the Meney, near Warmington,
Lancashire.

Works Exhibited by John Laporte at the
New Water Colour Society.*

1833 *Address*:—16, Upper George St., Bryanston Sq.

3. On the River Nyn, Northamptonshire.

14. Keswick Lake, from Lodore, Cumberland.

57. On the Isis, Oxfordshire.

67. Caernarvon Castle.

102. Shakespeare's Cliff, Dover.

343. On the River Usk.

358. Killarney Lake, from Innisvalling.

1834 1. Morning Effect on the Severn: painted
with the encaustic mixture discovered
by Mrs. Hooker of Rottingdean.

77. Sheen Bridge, county of Kerry; painted
with the encaustic mixture discovered
by Mrs. Hooker of Rottingdean.

327. South Front of Kew Palace.

330. Entrance to Kew Palace.

* In 1833 it was called the Associated Painters in Water Colours, in 1834 the New Society of Painters in Water Colours, and in 1835 the New Water Colour Society; it is now the Royal Institute of Painters in Water Colours.

353. West Front of Kew Palace.
356. East Front of Kew Palace.
1835 *Same address*
5. Windsor, from Clewer Meadow.
-

Works Exhibited by John Laporte at the
“Exhibition of Paintings in Water Colours
at the Public Room, New Bond Street.”*

- 1814 *Address* :—Winchester Row, Edgware Road.
40. West Gate, Canterbury
53. Near Maidstone, Kent.
65. Hampstead Heath.
113. Scene near Tunbridge, Kent.
-

Works Exhibited by John Laporte at the
Brighton Institution for Promoting the
Fine Arts.

- †1820 *Address* :—21, Winchester Row, Edgware Road.
38. A View in the neighbourhood of Arundel,
Sussex.
47. View near Llomgollen, on the River Dee.
52. Lough Erne, Ireland.
83. Dorking, in Surrey.
84. Orpington, in Kent.

* This exhibition was unconnected with any Society. At what was apparently an attempted repetition of this exhibition at the “Public Room, No. 23, New Bond Street,” in 1815, Laporte did not contribute, and the response from other artists was so feeble that a number of oil paintings by old masters, etc., were included.

† This is the only catalogue of the Brighton Institution to which I have had access.

Works exhibited by John Laporte at the
Royal Northern Society for the Encourage-
ment of the Fine Arts, Leeds.

1834* *Address*:—16, Upper George St., Bryanston Sq.

77. The Falls at Terni, in Italy.
407. View of Shakespeare's Cliff at Dover.
-

Works Exhibited by John Laporte at the
Liverpool Academy.

†1812 *Address*:—21, Winchester Row, Edgware Road.

210. Morning, a Scene in Cheshire.
(Oil Painting.)
211. Reaping—Summer's Evening. „ „
284. Scene from Nature. (Water-colour.)
-

Works by John Laporte in Public
Galleries.

London, British Museum. †

Forest Scene. Pencil. $4\frac{1}{2}$ ins. × 12 ins.

Grasmere. Body colours. $8\frac{3}{4}$ ins. × 12 ins.

* This is the only catalogue of the exhibitions of this Society to which I have had access.

† This was the 3rd Annual Exhibition. I have not seen Catalogues of the other Exhibitions except that of 1813, at which Laporte was not represented.

‡ From the official *Catalogue of Drawings by British Artists*, Vol. III., 1902.

Album containing 47 slight pencil sketches of scenes in the Lake District and the Peak, dated 1790, including views of Windermere, Rydal Water, Ullswater, Derwentwater and Lodore, Ambleside, Grasmere, Patterdale, Coniston, Borrowdale, Aire Force, Thirlmere, Gobarrow Park, Newlands Valley; and views in pencil and black chalk, dated 1812 and 1813, of the Lakes of Killarney.

Album containing 60 slight pencil sketches of scenes in Wales and England, including views of Conway Castle, Rhayader on the Wye, Briton Ferry, the Rheidol, Devil's Bridge, Aberdillas, Cardiff, Corwen, Melincourt, Hafod Fall, Llanrwst, Pont Neath, Bwamaen, Aberedow, Builth Bridge, Bridge on the Taff, Swansea, Neath Valley, Vale of Llangollen, Bristol, Chepstow, Piercefield, Goodrich, Monmouth, Symond's Yat, Ross, Gloucester, Lodore Fall, Patterdale, Bowder Stone in Borrowdale, Chapel at Manston Court (Isle of Thanet), Arundel and Minster in Kent.

London, Victoria and Albert Museum.

- No. 1745-1871. Conway Castle. Water-colour. $16\frac{1}{2}$ ins. \times 23 ins.
No. 193-1874. *Buttermere, Cumberland. Water-colour. $8\frac{1}{2}$ ins. \times 12 ins.
No. 816-1877. Forest Scene with Cattle. Signed, and dated 1790. Body colours. $16\frac{3}{4}$ ins. \times 25 ins.

Corporation Art Gallery, Derby.

- Tintern and the Wye Valley. Canvas. 28 ins. \times 38 ins.

* In the Circulation Collection, and consequently not always available for inspection in London.



Size $13\frac{3}{4}$ × 9 ins.

"GIPSIES"
By P. LA CAVE

Plate 4

P. LA CAVE

THE life of La Cave is even more obscure than that of Laporte. He was a drawing-master and landscape painter. He was painting in 1794, for Colonel M. H. Grant has an oil landscape¹ (20 ins. × 27 ins.) by him bearing that date. He was in this country before 1799, and exhibited at the Royal Academy in 1801, when his address was 72, Oxford Street, London. The subjects of his exhibits were views in Devonshire, which probably indicate a visit by La Cave to that county. He is stated to have left his lodgings, much in debt, in 1803, promising to return, but no further trace of him could be found. He probably remained in England for some years afterwards, for the date 1806 occurs on a drawing by him at South Kensington, and Colonel Grant has a small oil landscape with figures (8 ins. × 10 ins.), which is signed and dated 1810.

His name, like that of Laporte, suggests French descent, and I am inclined to connect

¹ It will be reproduced in Colonel Grant's forthcoming *Old English Landscape Painters*.

him with the family of François Morellon (Morillon, Morellan) la Cave. My attention has been called to the latter by Mr. A. Staring, of The Hague, to whom I am indebted for several of the facts given below. The La Caves seem to have come from Ste. Foi, in the Ariège Department, for a French refugee named Helen Morella la Cave, a wig-maker, born at "St. Foy en Guiene," was naturalised as a Dutch subject at The Hague on 11th August, 1709. Kramm¹ speaks of an engraver and draughtsman, F. M. la Cave, who was working at Amsterdam in 1726. In a private collection in Holland there is a miniature portrait on vellum inscribed "F. Morillon (*sic*) la Cave fecit 1736, Amsterdam." This F. M. La Cave, or another², is stated to have been a pupil of Bernard Picart, the French engraver. F. M. La Cave appears to have come to England, and Plate III. of Hogarth's "Election Series," viz., "The Polling," is lettered, "Engrav'd by W. Hogarth & Le Cave. Published 20 Febr'y, 1758, &c." He seems, however, to have fallen on evil days in this country, for on the 31st July, 1761, the Society of Artists decided to give him charity to the amount of four guineas.³ In June, 1765, he was again

¹ C. Kramm, *De Leven en Werken der Hollandsche en Vlaamsche Kunstschilders*.

² See note, page 66.

³ Walpole Society, 6th Annual Volume, 1918, p. 127.



Size 13 $\frac{3}{4}$ x 9 $\frac{3}{4}$ inches

"CROSSING THE STREAM"

By P. LA CAVE

Plate 5

recommended for a like sum, but the money was not claimed¹—perhaps he had managed to get back to Holland. On the 9th July, 1768, 15 florins were paid to the churchwarden of the Oude Walenkerk (Old Walloon Church) at Amsterdam for the burial of François Molleron (*sic*) la Cave.

Jacob Morellon La Cave, a son of the engraver, was a silversmith at Amsterdam, of which he became a burgher on the 15th May, 1767.² On the 22nd September, 1775, the churchwarden of the above-named church received 7.10 florins for the burial of a child of Jacob Merellon (*sic*) de la Cave.

It would not be safe to deduce relationship between F. M. La Cave and P. La Cave from the fact that they both had difficulty in making ends meet in this country, but on the whole it seems plausible to suppose that P. La Cave may have been a son or grandson of the engraver. If he was a son, he might have learnt English while a child in England, and may have come later to England because he could not succeed in Holland. Or he may have left Holland for political reasons, like the landscape painter, Miers, “who came to England about the year

¹ Walpole Society, 6th Annual Volume, 1918, p. 128. Redgrave appears to have thought these gifts related to P. La Cave.

² Thieme und Becker, *Allgemeines Künstler-Lexikon*.

1788, after the democratic troubles in Holland, in which he had taken part, and therefore was obliged to quit his native country"¹; or possibly the success of Miers or others in England may have encouraged him to follow.

Nothing is known of La Cave's associates, but it may be supposed that he was acquainted with Thomas Vivarès, the engraver—one of the thirty-one children of François Vivarès (1709-1780), a French engraver who settled in England—for the British Museum has five soft-ground etchings by Vivarès after drawings by La Cave. They were all published by S. W. Fores, of 50 Piccadilly, at the corner of Sackville Street, a firm which, like that of Random and Stainbrook of 17 Old Bond Street, used to lend out prints and drawings to copy. One of these etchings, published 1st January 1799, shows a woman driving two cows and a calf; in the middle distance on the right is an oast-house; on the left is a distant church. Like so many of La Cave's drawings it shows in its composition the influence of Berghem. The other four prints were published 1st December 1801, and are studies of trees, intended like those of Laporte and others (*see* pages 14 & 15) for the use of students. They purport to represent oak and weeping

¹ E. Edwards, *Anecdotes of Painters*, 1808, p. 222.

willow, arbell (white poplar) and alder, poplar and yew, and willow and beech. They show a distinct but only half-successful effort at variation of foliage: the oak and beech are hardly recognisable. The fact is that La Cave was a poor draughtsman. He betrays himself as soon as he attempts to depict an object in which clear definition is necessary. For instance, in his animals or figures the body is sometimes too long, or a limb is deformed, or the neck is misshapen or out of proportion. Nor does he seem to have mastered the art of amalgamating the various planes of his pictures: he does not satisfactorily express the junction of middle distance and foreground. As a colourist he is arbitrary, like so many of his contemporaries. His foliage rarely assumes the hues of nature: in the foreground it may sometimes be almost black; on a tree seen against the sky it varies from blue to bluish-green; in the middle distance it may be bluish-grey or greenish-grey.

Though pencil sketches by La Cave exist which may have been taken direct from nature, his water-colour drawings and oil paintings were evidently composed indoors. Most of his compositions follow more or less the same formula: in the foreground are rustic figures with animals by a tree or cliff; in the middle distance is a

country church or ruin ; in the distance are hills, vaguely indicated.

La Cave's *Landscape with Horses at Plough, and Figures* (No. 1271-1871 in the Victoria and Albert Museum is a very typical work. He seems to have sketched the subject roughly in pencil, next to have drawn with pen and ink the outlines of the figures, horses and donkeys and part of the foliage, then to have shaded the drawing with Indian ink, and finally to have applied the local colours. There is a little "dragging" with a nearly dry brush over a wash previously laid on in the foreground. In front on the left is a large tree with bluish-green foliage, executed entirely with the brush—the preliminary pencil lines, if any, being covered. Near it are disposed three rustic figures, a plough, two horses and two donkeys ; the nearer horse is better drawn than is usual with La Cave, though there is something abnormal about its neck. Blue and red occur in the costumes and one of the horses is red. The cohesion of the middle distance with the foreground is as usual slurred over by the application of confused washes. More exact drawing occurs in a church on the left. In the background are hazy hills which slope down on the right to the sea.

The drawing of *Gipsies* (Plate 4) is another typical work. The general effect is pleasing :



Size 13 x 8 1/2 inches

"GOING TO MARKET"

By P. LA CAVE

Plate 6

the colouring is harmonious ; the figures are well grouped and the inclination of seated women and the direction of the arm of the man in the foreground lead the eye to an arcadian distance. But the usual weakness of La Cave's drawing is apparent, notably in the legs of the donkey and the construction of the ground seen to the right of the animal.

French and Italo-French influence of the Claude Vernet type may perhaps be traced in some of La Cave's works, but he seems to have been principally influenced by Berghem. Some of his compositions seem almost to be transcripts in terms of the 18th century of drawings of that master. His manner of outlining his figures, and of indicating their features, is rather similar to, though weaker than, the manner of J. T. Serres. There is a painting by Charles Towne at Liverpool (No. 378)—a figure and cattle, recalling Cuyp's work—which has affinity with La Cave's manner. An unknown artist, J. R. Morris, seems to have copied the style of La Cave, and may have been his pupil ; there is a little drawing by him of a cottage with a cart and figures at South Kensington, which is signed and dated 1806. The British Museum has a small landscape with figures and cattle in the manner of, if not copied from, Berghem, which is assigned to La Cave,

but is inscribed *J. M.* in the foreground : it is a pencil drawing washed with brown and grey tints, with touches of yellow on the trees.

A peculiarity of La Cave is that he sometimes signed *La Cave* and at other times *Le Cave*.

In his oil paintings he sometimes recalls Morland, and in general effect his drawings sometimes remind one of Wheatley or Ibbetson. I have seen a signed picture by La Cave which had passed as a work of Morland, and a water-colour by him which bore a "signature" of Wheatley. Colonel Grant informs me that La Cave's pictures are sometimes sold as De Louthembourg's.

In spite of their weaknesses, La Cave's works almost always have a certain charm, which indicates that his artistic perception surpassed his technical power. His colouring is always harmonious and his composition skilful, and he contrives to cast a poetic glamour over the simple pastoral scenes which he represents. It is to be hoped that future researches may throw more light upon his career and personality.

Note to page 60. Just before going to press I have received the following additional information courteously supplied by Monsieur M. Bresson of Leiden :—One François Morillon La Cave married Jeanne Bonfet at Amsterdam, 18th January, 1722; they had three children, one of whom, named François Morillon La Cave, was baptised at Amsterdam 14th April, 1735. A François Morillon La Cave is recorded as having been buried at Amsterdam 24th December, 1737.

Works exhibited by P. La Cave at the Royal Academy.

Address:—72, Oxford Street.

- 1801 592. A mill near Totness, Devonshire.
593. Chudleigh craggs, Devonshire.
-

Works by P. La Cave in Public Galleries.

London, British Museum.

Landscape in the manner of Berghem. Pencil,
with sepia and Indian ink wash. $6\frac{1}{2}$ ins. \times
9 ins.

A Pastoral. Water-colours and Indian ink.
23 ins. \times $8\frac{3}{8}$ ins.

London, Victoria and Albert Museum.

No. 12 —1871. Landscape with Horses at Plough,
and Figures. Signed, and dated 806. $4\frac{1}{8}$
ins. \times $7\frac{5}{8}$ ins.

No. 89—1874. *Landscape with Cottage and Post-
chaise. 5 ins. \times $7\frac{3}{8}$ ins.

No. 6—1878. *Landscape with Cattle. Signed, and
dated 1804. $5\frac{3}{8}$ ins. \times $7\frac{7}{8}$ ins.

No. 47—1878. Landscape with Ruined Castle and
Figures. Signed. $5\frac{1}{2}$ ins. by $7\frac{7}{8}$ ins.

No. 316—1895. Landscape with Figures. $8\frac{3}{8}$ ins. \times
 $14\frac{3}{8}$ ins.

No. P. 74—1919. Landscape with Figures. Signed,
and dated 1801. $8\frac{1}{2}$ ins. \times $11\frac{5}{8}$ ins.

* These drawings are in the Circulation Collections, and are consequently not always available for inspection in London.

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drawings executed in this medium are often both interesting and effective. It was unfortunate for Mr. Roe that his biography was in print before the large collection of Farington's diaries and letters, recently brought to light, had made their appearance at Messrs. Puttick & Simpson's, as these would doubtlessly have afforded him considerable additional material. Nevertheless, he has written an informative and highly interesting monograph, which throws a good deal of light on Farington's relations with Wilson, Lawrence, Constable, and other well-known artists, who benefited by his advice and influence. The number forms one of the best of a highly useful series, for which all lovers of early English art must be grateful to Mr. Walker."

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“ CLAUDE HAYES, R.I., R.O.I. ”

Landscape Painter in Oil and Water-Colour

By EDWARD P. REYNOLDS

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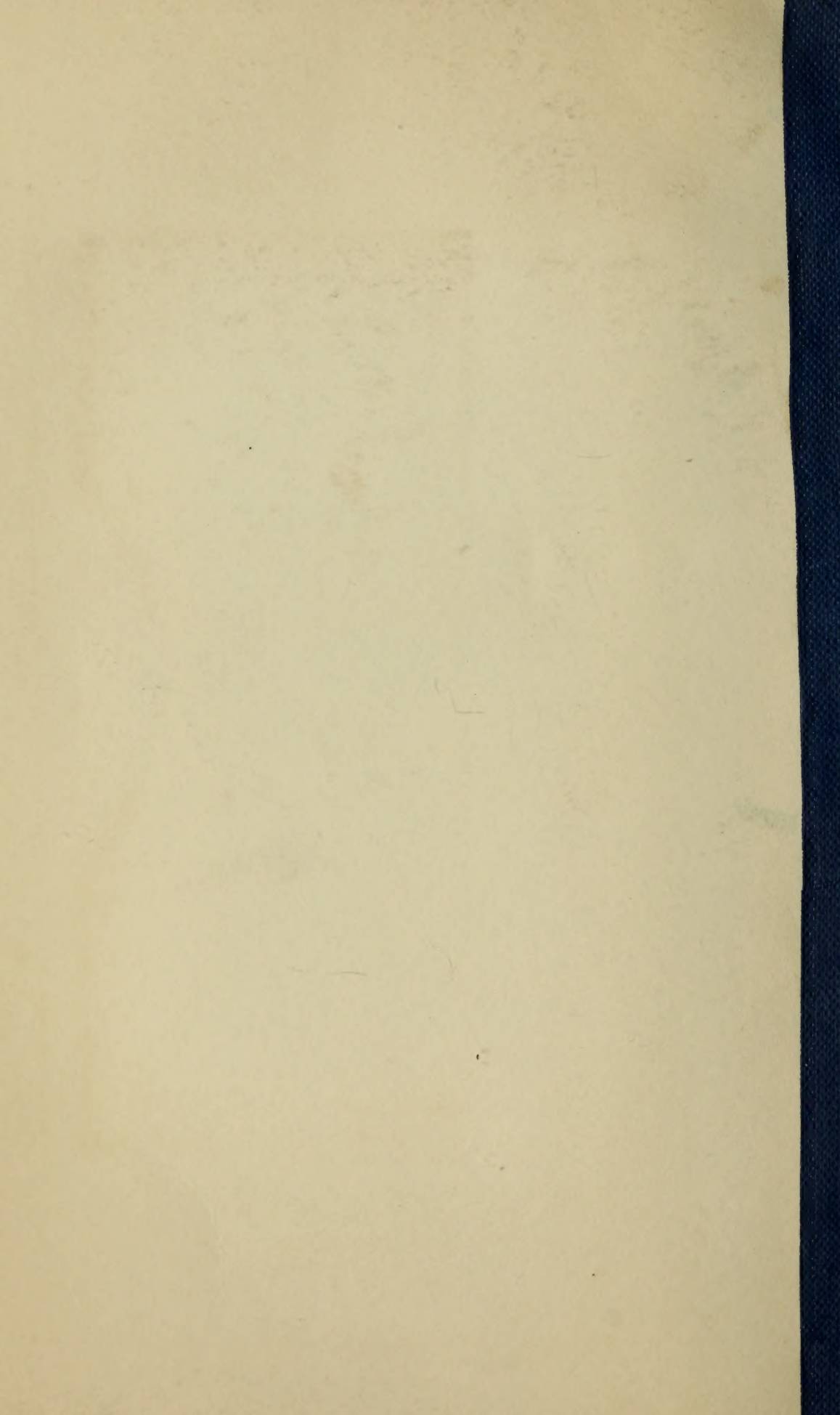
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